NUMB. XL.

The GUARDIAN.

Compulerantque Greges Corydon & Thyrſis in unum.
Ex illo Corydon, Corydon eſt tempore nobis.

Monday, April 27. 1713.

I Deſigned to have troubled the Reader with no farther Diſcourſes of *Paſtorals*, but being informed that I am taxed of Partiality in not mentioning an Author, whoſe Eclogues are publiſhed in the ſame Volume with Mr. *Philips*'s; I ſhall employ this Paper in Obſervations upon him, written in the free Spirit of Criticiſm, and without Apprehenſion of offending that Gentleman, whoſe Character it is, that he takes the greateſt Care of his Works before they are publiſhed, and has the leaſt Concern for them afterwards.

I have laid it down as the firſt Rule of Paſtoral, that its Idea ſhould be taken from the Manners of the *Golden Age*, and the Moral form'd upon the Repreſentation of Innocence; 'tis therefore plain that any Deviations from that Deſign degrade a Poem from being true Paſtoral. In this View it will appear that *Virgil* can only have two of his Eclogues allowed to be ſuch: His Firſt and Ninth muſt be rejected, becauſe they deſcribe the Ravages of Armies, and Oppreſſions of the Innocent; *Corydon*'s Criminal Paſſion for *Alexis* throws out the Second; the Calumny and Railing in the Third are not proper to that State of Concord; the Eighth repreſents unlawful Ways of procuring Love by Inchantments, and introduces a Shepherd whom an inviting Precipice tempts to Self-Murder. As to the Fourth, Sixth, and Tenth, they are given up by * *Heinſius*, *Salmaſius*, *Rapin*, and the Criticks in general. They likewiſe obſerve that but eleven of all the *Idyllia* of *Theocritus* are to be admitted as Paſtorals; and even out of that Number the greater Part will be excluded for one or other of the Reaſons abovementioned. So that when I remark'd in a former Paper, that *Virgil*'s Eclogues, taken all together, are rather *Select Poems* than *Paſtorals*; I might have ſaid the ſame thing, with no leſs Truth, of *Theocritus*. The Reaſon of this I take to be yet unobſerved by the Criticks, *viz. They never meant them all for Paſtorals.* Which it is plain *Philips* hath done, and in that Particular excelled both *Theocritus* and *Virgil*.

* *See* Rapin *de* Carm. Paſt. *paſſim*.

As Simplicity is the diſtinguiſhing Characteriſtick of Paſtoral, *Virgil* hath been thought guilty of too Courtly a Stile; his Language is perfectly pure, and he often forgets he is among Peaſants. I have frequently wonder'd that ſince he was ſo converſant in the Writings of *Ennius*, he had not imitated the Ruſticity of the *Doric*, as well, by the help of the old obſolete *Roman* Language, as *Philips* hath by the antiquated *Engliſh*: For Example, might he not have ſaid *Quoi* inſtead of *Cui*; *Quoijum* for *Cujum*; *volt* for *vult*, &c. as well as our Modern hath *Welladay* for *Alas*, *Whilome* for *of Old*, *make mock* for *deride*, and *witleſs ſwanglings* for *ſimple Lambs*, &c. by which Means he had attained as much of the Air of *Theocritus*, as *Philips* hath of *Spencer*.

Mr. *Pope* hath fallen into the ſame Error with *Virgil*. His Clowns do not converſe in all the Simplicity proper to the Country: His Names are

So eaſie as Paſtoral Writing may ſeem, (in the Simplicity we have deſcribed it) yet it requires *great Reading*, both of the *Ancients* and *Moderns*, to be a Maſter of it. *Philips* hath given us manifeſt Proofs of his Knowledge of Books; it muſt be confeſſed his Competitor hath imitated ſome ſingle Thoughts of the Ancients well enough, if we conſider he had not the Happineſs of an Univerſity Education; but he hath diſperſed them, here and there, without that Order and Method which Mr. *Philips* obſerves, whoſe whole third Paſtoral is an Inſtance how well he hath ſtudied the fifth of *Virgil*, and how judiciouſly reduced *Virgil*'s Thoughts to the Standard of Paſtoral; as his Contention of *Colin Clout* and the *Nightingale* ſhows with what Exactneſs he hath imitated *Strada*.

When I remarked it as a principal Fault to introduce Fruits and Flowers of a Foreign Growth, in Deſcriptions where the Scene lies in our Country, I did not deſign that Obſervation ſhould extend alſo to Animals, or the Senſitive Life; for *Philips* hath with great Judgement deſcribed *Wolves* in *England* in his firſt Paſtoral. Nor would I have a Poet ſlaviſhly confine himſelf (as Mr. *Pope* hath done) to one particular Seaſon of the Year, one certain time of the Day, and one unbroken Scene in each Eclogue. 'Tis plain *Spencer* neglected this Pedantry, who in his Paſtoral of *November* mentions the mournful Song of the Nightingale:

Sad Philomel her Song in Tears doth ſteep.

And Mr. *Philips*, by a Poetical Creation, hath raiſed up finer Beds of Flowers than the moſt induſtrious Gardiner; his Roſes, Lillies and Daffadils blow in the ſame Seaſon.

But the better to diſcover the Merits of our two Contemporary Paſtoral Writers, I ſhall endeavour to draw a Parallel of them, by ſetting ſeveral of their particular Thoughts in the ſame light, whereby it will be obvious how much *Philips* hath the Advantage. With what Simplicity he introduces two Shepherds ſinging alternately.

Hobb. *Come*, Roſalind, *O come, for without thee*
What Pleaſure can the Country have for me:
Come, Roſalind, *O come*; *my brinded Kine,*
My ſnowy Sheep, my Farm, and all is thine.

Lanq. *Come* Roſalind, *O come*; *here ſhady Bowers*
Here are cool Fountains, and here ſpringing Flow'rs.
Come, Roſalind; *Here ever let us ſtay,*
And ſweetly waſt, our live-long Time away.

Our other Paſtoral Writer, in expreſſing the ſame Thought, deviates into downright Poetry.

Streph. *In Spring the Fields, in Autumn Hills I love,*
At Morn the Plains, at Noon the ſhady Grove,
But Delia *always*; *forc'd from* Delia's *Sight,*
Nor Plains at Morn, nor Groves at Noon delight.

Daph. Sylvia's *like Autumn ripe, yet mild as* May,
More bright than Noon, yet freſh as early Day;
Ev'n Spring diſplaſes when ſhe ſhines around